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Cultural Affairs Committee

10-2009

Teatro Anatomico: Spectacle of the Anatomy Theatre

Department of Art

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CULTURAL AFFAIRS/DISTINGUISHED LECTURE SERIES
GRANT APPLICATION

I. Applicant/Organization:

II. a. Responsible Organization Officer: Laurie E. Hicks

b. Title: Professor of Art

c. Campus Address (include Email and Telephone): Dept. of Art / 201 Lord Hall
laurie.hicks@umit.maine.edu
581-2347

III. Summary of program requiring funding (title; featured artist(s); speaker(s); scheduled date(s):

Title: Teatro Anatomico: Spectacle of the Anatomy Theatre. An installation of work created by sculptor, Cristin Millett

Exhibition Dates: February 5 – March 19, 2010

Public Lecture: Wednesday, February 3, 2010 – 7:00 pm

Gallery talk by Cristin Millett: February 5, 2010. 6:00 pm

For more information about Cristin Millett and her work, please see attached or go to:
www.sova.psu.edu/sculpture/Millett

IV. Budget Proposal Form must be attached.

Funding for current application is contingent upon submission of reports for any previous grant awards, including final budget and attendance figures.

SEND COMPLETED APPLICATION VIA EMAIL TO:

wanda.maddencarr@maine.edu

For questions regarding the Cultural Affairs/Distinguished Lecture Series, please contact Wanda Madden-Carr at 1-1516.

Approved

Fall 2008 Cultural Affairs Proposal

Submitted by: Laurie E. Hicks
Professor of Art
X3247

Department of Art

The Department of Art cultural programming will consist of three related events: 1) a major exhibition, *Teatro Anatomico: Spectacle of the Anatomy Theatre*, by Cristin Millett; 2) a public lecture by Millett during which she will talk about *Teatro Anatomico* but will focus primarily on related and newer work; and 3) a gallery talk by Millett to be held during the opening reception for the exhibition.

Having grown up in a medical family, Cristin Millett's engagement with studying cultural concerns related to the human body started early in her life. Her interest in cultural materials and forms associated with the body as well as its diseases and treatments has played a central role in her work as an artist. Through her sculptural forms, Cristin not only inscribes the knowledge of medical records, objects and writings on the surface of contemporary forms, she encourages and challenges the viewer to peep, with a modicum of discretion and considerable empathy, into the historical and cultural circumstance of women's physical experience. The power of Cristin's work can be found in her uncanny ability to articulate both the phenomenal strength and veiled fragility of the human body. Her work is intellectual in its allure and dramatically visceral in its intrigue, a seductive combination.

Cristin Millett is an Associate Professor Art in the School of Visual Art at The Pennsylvania State University. She was an assistant professor in the Department of Art at the University of Maine before leaving for her current position at PSU.

Exhibition: Teatro Anatomico: Spectacle of the Anatomy Theatre

Created during a three-month residency at Sculpture Space in Utica, New York, *Teatro Anatomico* is the outcome of Cristin Millett's eight-year research project on anatomy theaters in Italy, England, and the United States. While a faculty member in the Dept. of Art at the University of Maine, Millett traveled to several locations in Europe to document the visual and material culture of medical practice as it was staged during the sixteenth century. This work brings together her research on anatomy theatres and her continuing engagement with "our eternal fascination with the human reproductive system" as well as her dedication to challenging cultural perceptions of the female anatomy.

For further information on Cristin Millett, *Teatro Anatomico* and her other work, see the attached information.

Cultural Affairs/Distinguished Lecture Series Fund

Projected Budget

Applicant/Organization: Lord Hall Gallery of Art / Department of Art
 Responsible Officer: Laurie E. Hicks
 Event Title: *Teatro Anatomico: Spectacle of the Anatomy Theatre*
 Event Date: February 5 – March 19, 2010

Total Program Budget:	\$2543
Amount to be Paid by Applicant Organization:	\$1275
Amount to be Paid from CA/DLS Committee:	\$1268
Revenues, if any, expected (fees, ticket sales):	\$0.00

Budget Breakdown of Expenses and funds:	CADLS	OTHER
Honoraria/Services	\$300.00	

Travel (Driving 2xRT from State College, PA to Orono, ME transporting work for the exhibition – 550 miles each way @.44/mile = 1100 miles each trip x 2 = 2200 miles = \$968)	\$968.00
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Hotel while in Orono 5 nights@\$70/night (based on University Suites UM rate)	\$350 (in kind)
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Meals (\$40/day x 6 days)	\$240 (in kind)
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Advertising	\$0.00
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Printing	
Exhibition Cards	\$150.00
Educational Materials (for distribution In Gallery)	\$100.00

Supplies and Materials	
Exhibition supplies	\$0.00
Signage	\$35.00

Other (must specify below)	
Reception with Gallery Talk	\$300.00

Total Expenses from CA/DLS funds:	\$1268
Total Expenses from other funds:	\$1275

\$ 1121.50
 1/2 deducting
 reception

1271.50 1/2

TEATRO ANATOMICO

Completed 2004

Dimensions: 8' x 19' x 22'

Media for *Teatro Anatomico*: aluminum pipe, 49 chiffon panels with inkjet-transferred imagery

Media for *Lightening*: cast aluminum, cast vinyl rubber crystals

Media for *Abdominal Hysterectomy: Dissection of the Observer*: modified exam table, video projection, and live stream imagery

During the anatomical Renaissance of the sixteenth century, the practice of instructional dissection became the preferred method for the study of human anatomy. However, because of preservation problems with cadavers and theological disapproval, dissections were performed rarely and were thus significant events. To accommodate viewers, an architectural environment was designed specifically for instructional dissection with the goal of allowing the largest number of students the opportunity to observe the procedures. Such rooms were typically round, with the corpse placed in the center, surrounded by ascending concentric tiers of seats. The architecture of an anatomy theater creates a power relationship between the inhabitants of this space depending on their roles and locations in the theater. When in an anatomy theater, one has a heightened awareness of the inequality among the occupants, and one's role as "viewer" or "viewed" comes into question.

My intention as an artist is to evoke contemplation on how we perceive, stereotype, and stigmatize the female body and to question societal taboos surrounding sexuality and reproduction. Thus, my research focuses on our eternal fascination with the human reproductive system and challenges perceptions of the female anatomy. I approach my work using a very logical and systematic method, grounding myself in research on the history of medicine. An extension of my research includes the context where anatomy is studied, historical anatomical and surgical theaters. I critically analyze this research by creating objects placed within architectural installations that examine the shifting theories on the female body. The architectural environments I create metaphorically reference the interior and exterior of the body – when entering a room, the viewer enters the body and their role as spectator shifts to that of the spectacle. These installations represent an intersection of scientific ideas and contemporary aesthetic observations, which provide insight into prevalent societal attitudes surrounding the female form.

Teatro Anatomico was created during a three-month residency at Sculpture Space in Utica, New York, and is the outcome of my research on anatomy theaters in Italy, England, and the United States conducted primarily in the last eight years. *Teatro Anatomico* is constructed of three concentric ellipses, eight feet in height and 19'x22' in diameter. The supporting structure is one inch aluminum pipe covered with forty-nine stretched sheer chiffon panels that suggest the sensual quality of the body and the transparency skin. Each fabric panel is printed with imagery from historical medical illustrations combined with a railing motif that creates the illusion of descending in space as the viewer approaches the center. The diaphanous chiffon permits the voyeur (or viewer) to peer through the transparent skin of the walls, much as medical instruments enable the examination of our bodies. As the viewer approaches the center of the installation, *Lightening*, a chandelier whose form reflects the female reproductive system, illuminates the interior space. Within the inner ellipse is *Abdominal Hysterectomy: Dissection of the Observer*, a steel examination table with a translucent rubber top. Projected on the tabletop is a video of a female body that is operated on intermittently: the procedure, an abdominal hysterectomy. As the viewer stands at the foot of the exam table, his or her face is captured by a video camera and streamed live onto the prone female body. Members of the audience experience the uncomfortable awareness that they are simultaneously "viewing" and being "viewed," as they observe the operation performed on themselves. My work examines the body's construction by presenting historically and socially determined assumptions and speaks to contemporary issues of privacy and voyeurism.

EDUCATION

- 1996 Arizona State University, Tempe, AZ
Master of Fine Arts, sculpture
- 1990 Kent State University, Kent, OH
Bachelor of Fine Arts, metalsmithing

ADDITIONAL EDUCATION

- 1996 Cooperative Learning Workshop, ASU, Tempe, AZ
- 1995 Renaissance Art of Florence, Florence, Italy
- 1994 Patination Workshop, Ron Young, Tucson, AZ
Timber Framing Workshop, York, PA
- 1989 Penland School, Penland, NC; summer session
- 1988 Blossom School of Art, Kent State University, Kent, OH; summer session
- 1985-87 North Carolina School of the Arts, Winston-Salem, NC
High School Diploma
- 1985 Otis/Parsons School of Design, Los Angeles, CA; summer session

TEACHING AND RELATED WORK EXPERIENCE

- 2007-present Associate Professor of Art – The Pennsylvania State University, University Park, PA
Professor for all levels of sculpture including *Beginning, Intermediate, Advanced, Foundry, Installation*, and *Graduate Seminar*. Responsible for planning and presenting assignments, lectures, tool demonstrations, instruction and enforcement of safety procedures, critiques, grading, and overseeing and maintaining sculpture and foundry facility. Area Head of Sculpture with additional responsibilities including overseeing area budget, recruiting graduate and undergraduate students, serving as primary advisor for all sculpture graduate students, coordinator for all group critiques, exhibitions and activities, contact point for all area issues and concerns.
- 2001-2007 Assistant Professor of Art – The Pennsylvania State University, University Park, PA
Professor for *Three-Dimensional Design* and all levels of sculpture including *Beginning, Intermediate, Advanced, Welding, Foundry, Installation*, and *Graduate Seminar*. Responsible for planning and presenting assignments, lectures, tool demonstrations, instruction and enforcement of safety procedures, critiques, grading, and overseeing and maintaining sculpture and foundry facility. Area Head of Sculpture with additional responsibilities including overseeing area budget, recruiting graduate and undergraduate students, serving as primary advisor for all sculpture graduate students, coordinator for all group critiques, exhibitions and activities, contact point for all area issues and concerns.
- 1997-2001 Assistant Professor of Art - University of Maine, Orono, ME
Professor for *Three-Dimensional Design* and all levels of sculpture including *Beginning, Intermediate, Advanced, Welding, Foundry, Site Specific Sculpture*, and *Special Topics in Sculpture*. Responsible for planning and presenting assignments, lectures, tool demonstrations, instruction and enforcement of safety procedures, critiques, and grading. Designed and oversaw renovation of 4,200 SF sculpture studio including new metal casting facility. Designed shop layout and purchased equipment for wood working, metal working, and foundry facility and constructed related equipment including burnout kiln. Ordered all supplies, maintained, repaired, and expanded equipment for studio.
- 1997 Adjunct Faculty - Mesa Community College, Mesa, AZ
Instructor for foundation level *Two-Dimensional Design* course, 5½ contact hours per week. Responsible for developing, planning and presenting lectures, assignments, and demonstrations. Conducted discussions and critiques. Evaluated and assessed student performance and grades.
- 1997 Adjunct Faculty - Phoenix College, Phoenix, AZ
Instructor for two *Introduction to Art* courses. Responsible for developing, planning and presenting lectures and assignments. Organized field trips, guest artists and curator lectures. Evaluated and assessed student performance and grades.
- 1993-1996 Instructor - Arizona State University, Tempe, AZ
Instructor for *Sculpture I* and foundation level core classes, *Two-Dimensional Design, Three-Dimensional Design*, and *Color Theory*, six contact hours per week. Responsible for planning and presenting assignments, lectures, tool demonstrations, instruction and enforcement of safety procedures, critiques, and grading.
- 1996 Research Assistant - Arizona State University, Tempe, AZ
Assistant to Professor Mary Bates, ten contact hours per week. Assisted in lectures, demonstrations and critiques for foundry. Supervised and coordinated all pours. Maintained and fabricated foundry equipment. Performed sourcing and ordering of supplies. Constructed flasks and tools for Petro Bond sand and sodium silicate sand molds. Mixed and maintained ceramic shell cycle, programmed burnout kiln. Ordered chemicals and mixed patina solutions.

- 1993 Installationist - Arizona Museum for Youth, Mesa, AZ
Assistant to Mark Fromeyer. Managed the construction of the *Desert Pergola* (Public Arts project constructed and installed at the Museum). Constructed displays and activities for the Museum. Assisted in the installation and dismantling of exhibitions.

ONE AND TWO-PERSON EXHIBITIONS

- 2010 *Cristin Millett*, Lord Hall Gallery, University of Maine, Orono, ME
2009 *Cristin Millett*, Fitton Center for Creative Arts, Hamilton, OH
Cristin Millett, Hammes Gallery of the Moreau Art Galleries, St. Mary's College, Notre Dame, IN
2007 *Teatro Anatomico*, Urban Institute for Contemporary Art, Grand Rapids, MI
2006 *SOLOS 2006*, Arlington Arts Center, Arlington, VA
2005 *Medicine and the Body*, International Museum of Surgical Science, Chicago, IL
Teatro Anatomico, Esther Klein Art Gallery, University City Science Center, Philadelphia, PA
Bodies in Crisis, ATHICA: Athens Institute for Contemporary Art, Athens, GA
2004 *Teatro Anatomico*, Sculpture Space, Utica, NY
2003 *Precincts*, Buckham Gallery, Flint, MI
Julie Gawne/Cristin Millett, Rosewood Gallery, Kettering, OH
2002 *Cristin Millett: The Transparency of Knowledge (Levret Version)*, Hartnett Gallery, Rochester, NY
Cristin Millett/Apo Torosyan, Giles Gallery, Eastern Kentucky University, Richmond, KY
2001 *The Transparency of Knowledge*, The Center for Maine Contemporary Art, Rockport, ME
1996 *Septum Gynaeceum and the Restoration Chamber*, Harry Wood Gallery, Tempe, AZ
1995 *Chambers*, The Icehouse, Phoenix, AZ
1990 *Figurative Expressionism*, Kent State University Gallery, Kent, OH
1988 *Recent Works*, Fairmont Center, Novelty Russel Township, OH
1987 *Senior Exhibition*, North Carolina School of the Arts, Winston-Salem, NC

INVITATIONAL EXHIBITIONS

- 2009 *Americana*, The Front, New Orleans, LA
2007 *Double X*, Step Gallery, Tempe, AZ
Body Anxious, Cressman Center Gallery, Louisville, KY
Pitch, Yaw, and Roll, d'Art Center, Norfolk, VA
2006 *MicroMonumentals*, traveling exhibition shown at:
The Brush Gallery, Lowell, MA
Fine Arts Gallery, Virginia Interment College, Bristol, VA
FAT: A Fusion of Art and Technology, School of Art Gallery, California State University, Fresno, CA
Light/ Sound/ Action: Art and Technology, Edith Barrett Gallery, Utica College, Utica, NY
Feast, HUB-Robeson Gallery, Pennsylvania State University, University Park, PA
2005 *Inkjet*, Artists Image Resource, Pittsburgh, PA
Dialogue and Diversity, Palmer Museum of Art, Pennsylvania State University, University Park, PA
2004 *In a Voting Year*, Zoller Gallery, Pennsylvania State University, University Park, PA
2003 *SVU Faculty Exhibition*, Zoller Gallery, Pennsylvania State University, University Park, PA
2002 *Impromptu*, Zoller Gallery, Pennsylvania State University, University Park, PA
2001 *New SVU Faculty Exhibition*, Zoller Gallery, Pennsylvania State University, University Park, PA
Antonyms, University of Maine Museum of Art, Orono, ME
2000 *Revealing Bodies*, The Exploratorium, San Francisco, CA
1999 *Dialogue*, University of Maine Museum of Art, Orono, ME
1998 *Department of Art Faculty Exhibition*, University of Maine Museum of Art, Orono, ME
Salon de Fax, University of Maine Museum of Art, Orono, ME
1997 *Department of Art Faculty Exhibition*, University of Maine Museum of Art, Orono, ME
U Know Me, Step Gallery, Tempe, AZ; donated to the Susan B. Komen Breast Cancer Foundation
Milk, The Icehouse, Phoenix, AZ
1996 *The World's Women On-Line*, traveling exhibition shown at:
United Nations Fourth World Conference on Women, Beijing, China
ADA: Women and Information Technology Exhibition, Artemisia Gallery, Chicago, IL
University of Woolongong, Sydney, Australia
National Museum of Women in the Arts, Washington, DC
National Music Theater Festival, Annenberg Center, Philadelphia, PA
Computing Commons Gallery, Arizona State University, Tempe, AZ
United Nations Gallery, New York, NY
On-Line at <http://www.asu.edu/wwol>

- 1995 *The Women's Show*, Crash Arts, Phoenix, AZ
Nathan Cummings Fellowship Exhibition, Harry Wood Gallery, Tempe, AZ
Sculpture and Wood, Step Gallery 509, Tempe, AZ
Graduate Summer Show, Harry Wood Art Gallery, Tempe, AZ
- 1994 *Sculpture Exhibition*, Sharon Stetter Gallery, Phoenix, AZ
Gardens of Evil, Crash Arts, Phoenix, AZ
Text/Context, Step Gallery 709, Tempe, AZ
Molten Metalphors, Art One, Scottsdale, AZ
Graduate Exhibition, Harry Wood Art Gallery, Tempe, AZ
- 1993 *Pittsburgh's New Metalsmiths*, One Mellon Bank Center Gallery, Pittsburgh, PA
- 1990 *Contemporary Metalsmithing*, Southern Illinois University, Carbondale, IL
Craft Exhibition, Kent State University Gallery, Kent, OH

JURIED EXHIBITIONS

- 2008 *Naked*, Sixth Street Gallery, Vancouver, Washington
- 2007 *A Sense of Place 2007*, Gertrude Herbert Institute of Art, Augusta, GA
- 2006 *Art Politic*, Metropolitan Center for the Visual Arts, Gaithersburg, MD
Time's Body of Evidence, Wright State University Art Galleries, Dayton, OH
- 2004 *Feminist Perspectives*, Bowman, Penelec and Megahan Galleries, Allegheny College, Meadville, PA
- 2003 *Divine Object*, Claypool-Young Art Gallery, Morehead State University, Morehead, KY
- 2002 *Discomfit*, Spaces Gallery, Cleveland, OH
Fire to Form – Cast Iron 2002, Johnson Atelier, Mercerville, NJ
- 2000 *Faces of Woman*, Las Vegas Arts Council, Las Vegas, NM
Cleaning House, Woman Made Gallery, Chicago, IL
- 1999 *Biennial Juried Exhibition*, Maine Coast Artists, Rockport, ME
- 1997 *Celebration of Crafts*, Kent State University Museum, Kent, OH
- 1995 *Arizona Biennial*, Tucson Museum of Art, Tucson, AZ
- 1994 *Dark Vision*, Dark's Art Parlour, Santa Ana, CA
Critic's Choice, Step Gallery 509, Tempe, AZ
- 1992 *1992 Sculpture Exhibition*, Pittsburgh Center for the Arts, Pittsburgh, PA
- 1988 *Undergraduate Exhibition*, Washington University, St. Louis, MO

BIBLIOGRAPHY

- 2009 Jones, Richard. "Exhibit Explores Personal Identity." *Hamilton Journal-News* [Hamilton, OH] 18 Jan 2009, Section C: 2.
- 2007 Green, Roger. "Artists Stir Mental Stimulation, Exhibits Address Variety of Issues, Some Sensitive." *Ann Arbor News* [Ann Arbor, MI] 6 May 2007.
Piché, Thomas E., Jr., Charlotta Kotik, Rand Carter, and Margaret Mathews Berenson. *Sculpture Space: the Book*. Utica: Brodock Press, 2007.
- 2006 Campello, Lenny. "Exhibit Review: Cristin Millett's *Teatro Anatomico* – Sex, Art and the Body." <http://blogcritics.org/archives/2006/05/28/150340.php> 28 May 2006.
<http://dcartnews.blogspot.com/2006/05/cristin-millett-at-arlington-arts.html> 29 May 2006.
Garoián, Charles. "Art Education in the *Silent Gaps* of Visual Culture." *Visual Arts Research* October: 44-47.
Rousseau, Claudia. "Gynecology, School Lunches, Gender Politics at VisArts." *Gazette* [Washington, DC] 22 Feb. 2006, Section B: 4.
Yalkut, Jud. "Twilight Symphony: Healing *Time's Body of Evidence*." *Dayton City Paper* 27 Sept. 2006
- 2005 Artner, Alan. "Putting Post-9/11 Fear on the Map." *Chicago Tribune* 19 Aug. 2005.
Hixson, Kathryn. "Smooth Operator: An Artist Peers Down on Life Under the Knife at the International Museum of Surgical Science." *Time Out Chicago* 15-22 Sept. 2005: 54.
Link, Melissa. "Reviews: Athens, Georgia." *Art Papers* July/August 2005: 38-39.
Link, Melissa. "Illness as Art: ATHICA Exhibit Focuses on Illness and Recovery." *Marquee, Athens Banner-Herald* [Athens, GA] 17-23 Feb. 2005: 8-9.
Murtaugh, Gina. "Utica, New York: Cristin Millett." *Sculpture* March 2005: 77-78.
Sale, Beth. "Art Notes: Crisis at ATHICA." *Flagpole* [Athens, GA] 16 Feb. 2005: 17.
- 2004 Myers, Wayne. "Utica Stands Tall in World of Sculpture." *Oneida Daily Dispatch* (Oneida, NY) 19 June 2004.
- 2003 "Artwork Display Explores Theme of Reverence." *Morehead News* (Morehead, KY) 12 Aug. 2003.
"Perceptions and Stereotypes." *Dayton Daily News* 30 March 2003.
Young, Christopher. "Shapes Set Off Emotions." *Flint Journal* (Flint, MI) 18 Sept. 2003, Section B: 6.
- 2002 "City's Choice: Art." *City* (Rochester, NY) 13-19 Nov 2002: 16.
"Eight Days: Choice Picks and Best Bets." *Cleveland Free Times* 24-30 July 2002: 28.

- 2001 Beem, Edgar Allen. "Envisioning the Female Body (Politic)." Maine Times 15 March 2001: 23.
Cann, Valerie R. "Rockport Exhibit Showcases Developing Talent." Portland Press Herald
22 Feb 2001, Section D: 12.
Hall, Jessica Allen. "Center for Maine Contemporary Art: The Artists Voice."
<http://camden.k2bh.com/Opinions/GuestCols.cfm?StoryID=1173> 18 April 2001, Issue I.
- 2000 Addison, Laura. "New Worlds: MCA's Juried Show." Portland Phoenix 26 May 2000: 20.
DeCarlo, Tessa. "A Science Museum Embraces Art Through Anatomy." New York Times
6 Aug. 2000, Section AR: 33-34.
Gold, Donna. "Eye of the Beholder." Maine Times 15 June 2000: 24.
- 1997 Nilsen, Richard. "Downtown Art Studios Put Out Welcome Mat." Arizona Republic 21
March 1997, Section D: 1-2.
- 1994 Curtis, Cathy. "Exhibitions Wander Through Once-Taboo Territory." Los Angeles Times
3 May 1994, Section F: 1-2.
Evans, Jessie Benton. "Taking Foote in Scottsdale." From the Ashes (Phoenix, AZ)
Jan.-Feb. 1994: 15.
Smith, Chris. "An Artist Worth Watching: Cristin Millett." Art Talk Magazine (Phoenix, AZ)
March 1994: 22.
- 1993 McCoy, Adrian. "Medium Metal." Pittsburgh Post-Gazette 2 April 1993, weekend: 8. Section D: 1-2
Schwalb, Harry. "Heavy Metal." Pittsburgh Magazine Aug. 1993: 26-28.

GRANTS, HONORS AND AWARDS

- 2008 Faculty Research Grant, College of Arts and Architecture, Pennsylvania State University
Individual Faculty Grant, Institute for the Arts & Humanities, Pennsylvania State University
- 2007 Individual Creative Artists Fellowship, Pennsylvania Council on the Arts, Harrisburg, PA
- 2006 Faculty Research Grant, College of Arts and Architecture, Pennsylvania State University
Individual Faculty Grant, Institute for the Arts & Humanities, Pennsylvania State University
- 2005 Faculty Research Grant, College of Arts and Architecture, Pennsylvania State University
- 2004 Faculty Research Grant, College of Arts and Architecture, Pennsylvania State University
- 2003 Faculty Research Grant, College of Arts and Architecture, Pennsylvania State University
- 2002 Faculty Research Grant, College of Arts and Architecture, Pennsylvania State University
Individual Faculty Grant, Institute for the Arts & Humanities, Pennsylvania State University
- 2001 Research Grant from Indirects, University of Maine, Orono, ME
- 1999 Bird and Bird Instructional Grant, University of Maine, Orono, ME
- 1998 Faculty Summer Research Fund Award, University of Maine, Orono, ME
- 1995 Innovative Teaching in the Arts Grant (w/ Wendy Croskey), Arizona State University, Tempe, AZ
Merit Scholarship, Arizona Artists' Guild
- 1994 Third Place Juror's Award, *Critic's Choice*, Step Gallery 509, Tempe, AZ
Graduate Academic Scholarship, Arizona State University
Eleanor Harris Merit Scholarship, Arizona Artists' Guild
- 1993 Graduate Regents Merit Scholarship, Arizona State University
- 1988-90 President, Jewelry Students Co-op
- 1989-90 Officer in the Organization of Student Artists
- 1989 Merit Scholarship, Penland School
- 1987-88 Merit Scholarship, Washington University

ARTIST RESIDENCIES

- 2004 Sculpture Space Residency Program, Utica, NY
- 2001 Djerassi Artist Residency Program, Bear Gulch, CA

VISITING ARTIST LECTURES / WORKSHOPS

- 2009 Whitman College, Walla Walla, WA
Slide lecture on research and creative work as part of invited visiting artist and juror program
- 2008 University of Maine, Orono, ME
Slide lecture on research and creative work as part of invited visiting artist program
Clarion University, Clarion, PA
Slide lecture on research and creative work as part of invited visiting juror
Architectural Research Consortium Conference, Pennsylvania State University, University Park, PA
Architecture as a Metaphor for the Body. Conference presentation on my research.

- 2007 Institute for the Arts and Humanities, Pennsylvania State University, University Park, PA
The Spectacle of the Anatomy Theater. Slide lecture on my research.
 University of Louisville, Louisville, KY
 Slide lecture on research and creative work as part of invited visiting artist program.
- 2006 Arlington Arts Center, Arlington, VA
 Gallery talk on research and creative work as part of this solo exhibition.
 Metropolitan Center for the Visual Arts, Gaithersburg, MD
Is Biology Destiny? Gallery talk on research and creative work as part of this exhibition.
- 2005 ATHICA: Athens Institute for Contemporary Art, Athens, GA
Female Trouble: Women and Medicine in History and Art.
 Panel discussion with Nan McMurray, Ruth Adams, and Cristin Millett.
- 2004 Tri State Sculptors 26th Annual Conference, *Roots to Radicals: Tradition, Collaboration, and Innovation*.
 North Carolina School of the Arts, Winston-Salem, NC
Architecture as a Metaphor for the Body. Conference presentation on my research.
 Munson Williams Proctor Art Institute of Pratt University, Utica, NY
Teatro Anatomico. Slide lecture on my research.
 Sculpture Space, Utica, NY
Teatro Anatomico. Gallery talk as part of works-in-progress reception.
- 2002 Hartnett Gallery, University of Rochester, Rochester, NY
 Gallery talk on research and creative work as part of this solo exhibition.
 Giles Gallery, Eastern Kentucky University, Richmond, KY
 Slide lecture on research and creative work as part of this two-person exhibition.
 Institute for the Arts and Humanities, Pennsylvania State University, University Park, PA
(Re)Production: The Intersection of Art and Medical History. Slide lecture on my research.
 Arts and Health Outreach Initiative, Pennsylvania State University, University Park, PA
(Re)Production: The Intersection of Art and Medical History. Slide lecture on my research.
- 2001 University of Nebraska, Lincoln, NE
(Re)Production: The Intersection of Art and Medical History. Slide lecture on research and creative work
 as part of invited four day visiting scholars grant.
 University of Nebraska, Lincoln, NE
Pourable Blanket RTV Rubber Mold with Two-Piece Plaster Mother Mold. Workshop and technical
 demonstration of moldmaking process as part of four day visiting scholars grant.

CURRENT AND PRIOR SERVICE ACTIVITIES

The Pennsylvania State University

Area Head of Sculpture
 Graduate Studio Program Coordinator
 Member of the Outdoor Public Art Committee
 Chair of the Search Committee for Sculpture
 Member of the Advisory Board for the Institute for the Arts and Humanities
 Chair of the Advising Committee
 Chair and member of the Graduate Studio Program Committee
 Member of the Strategic Planning Committee
 Member of the Search Committee for New Media/Sculpture
 Member of the International Studies Committee
 Member of the Portfolio Review Committee
 Member of the Recruitment Committee
 Member of the Zoller Gallery Exhibition Committee
 Faculty Advisor for the Sculpture Club
 Supervisor of Chemical Inventory and Satellite Accumulation Area

The University of Maine

Chair of the Faculty and Student Exhibition Committee
 Member of the Hitchner Hall Percent for Art Selection Committee
 Member of the Studio Curriculum Committee
 Member of the Faculty Evaluation Guidelines Committee
 Member of the Search Committee for Department Chair and for Foundations Specialist
 Member of the Peer Review Committee
 Member of the Committee to Develop the University Chemical Hygiene Plan
 Member of the University Machine Shop Working Group

2/13/10

Body & soul

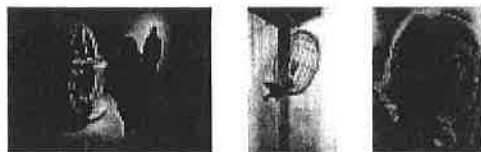
Artist finds inspiration in anatomy for University of Maine exhibit

By Jessica Bloch



BANGOR DAILY NEWS PHOTO BY KEVIN BENNETT

Art students view a piece by Cristin Millett titled "The Consumption of Agatha's Excision" at Lord Hall on the University of Maine campus in Orono on Feb. 4. [Buy Photo](#)



BDN Staff

Many artists travel to Italy to study and gain inspiration from the painting, sculpture and architecture of the old masters.

It wasn't the work of Michelangelo or Leonardo that drew sculptor and installation artist Cristin Millett to Italy for the first time in 1995. Millett was pulled by an interest that was more, well, corporeal.

From the cities of Padua to Bologna, Millett examined anatomical waxes, anatomy theaters and old-time versions of modern medical practice dummies in an attempt to explore her fascination with medical history, sexuality, reproduction and the human body — in particular, historical perceptions and stereotypes of the female body.

The result of Millett's research and work is now on display at the University of Maine's Lord Hall gallery in "Teatro Anatomico: Spectacle of the Anatomy Theatre," an exhibit that includes Millett's three-part anatomy theater installation, as well as seven smaller sculptures.

Underneath the sexuality of Millett's work are some less-sexual contexts. "Teatro Anatomico" is an examination of the relationship between architecture and power. It explores the ways in which art and medicine are related. And it deals with the richness of Italian art.

Still, those concepts are communicated through molds of male and female genitalia, old-time gynecological devices, and video snippets of the body's sexual response. A word of caution: Nothing is pornographic, but some of the concepts and images might elicit questions from youngsters.

University of Maine art professor and Lord Hall curator Laurie Hicks is aware of the potential reaction to such a show held in a space which usually hosts more staid exhibits. But Hicks wanted Millett's work for several reasons, including an attempt to do something different in the gallery.

“When I curate or select shows I look for diversity in what I’m trying to do,” she said. “It doesn’t mean all of [the exhibits] will be controversial. It’s just that art is all these things. Art is precious, beautiful objects, and it’s things that push at us. I want to show that diversity.”

Millett’s work does a lot of pushing. It forces the viewer to put himself or herself in the place of someone undergoing a surgical procedure. It allows the viewer to experience offering up a body part in sacrifice. It makes the viewer choose a gender on a real Florida balloting machine Millett purchased on eBay.

“It’s about implicating the viewer which is an important thing for installation artists, so that looking at art is not a passive experience,” said Millett, who taught at UMaine from 1997 to 2001 and is now at Penn State. “You become involved in the art as a viewer.”

Millett became interested in medicine as a listener, however, growing up in a family of medical professionals for whom medical issues were regular subjects of discussion around the dinner table. Years later, when Millett was in graduate school, she realized mealtime conversations about cancer were a bit unusual. She started to study medical history, specifically obstetrics and gynecology, and began making sculpture out of household items, with a twist of dark humor — a wine bottle opener, for example, became a speculum.

Those studies took Millett to Italy, where she saw wax forms of human body parts, and obstetrical practice dummies in a museum at the University of Bologna.

Her work also led her to the city of Padua, the location of what is said to be the oldest surviving anatomy theater in the world. The theater is the interior of a building, in which the floors were removed to create a funnel-like space with viewing balconies looking down at an operating table. Autopsies were performed there for doctors, students and others curious about the internal workings of the human body.

On her first trip to the anatomy theater, Millett was allowed to stick her head through the hole where a cadaver was placed, and had the unusual experience of looking up at all the viewing balconies. She was allowed to stand where a doctor might have stood to perform a procedure. And she went to the top of the theater and looked down on the surgical table, as if she was a student.

“I’ve gone to anatomy theaters throughout Europe and the U.S. but in that particular one, I became very aware of the history, and I started thinking about how many bodies had been dissected in that space and how many people had occupied that space to watch a dissection,” she said. “For me, the most important thing in that particular space was how architecture can really affect power relationships. Where you are located in a space can impact your position.”

The central piece of Millett’s work in Lord Hall is “Teatro Anatomico,” an installation about 19 feet by 22 feet in diameter and made up of three distinct exhibits within the whole.

The installation includes 49 chiffon panels hanging on stainless steel pipe that form an ellipse. The viewer is meant to enter the ellipse and follow the panels, on which are printed railings, similar to those in the Padua balconies, and images over time of the female reproductive system and particularly erotic or titillating images from art history.

At the center of the ellipse, the viewer finds the second part of “Teatro Anatomico” — a surgical table, on which are projected video clips of a nude woman. As the video slowly proceeds, the body is seen covered in a clear surgical wrap, and then the image of a surgical procedure — an abdominal hysterectomy, Millett said — fades in and then out. The clear wrap disappears and the video starts over again.

The key to this part of the exhibit is a video camera aimed where the viewer stands. The camera projects the face of the viewer onto the area of the table where the nude body’s own head would be.

Above the table is the third part of the exhibit. It’s a chandelier form, made of cast aluminum and cast vinyl

in the shape of crystals. The design is elaborate, and something one might imagine would appear in Italy, until Millett explains the design is actually meant to replicate the female reproductive system.

The overall effect is similar to what Millett experienced in Padua. The viewer can watch everything unfold standing in front of the chiffon panels with their printed railings. When standing over the image of the nude woman, the viewer is put into the position of a doctor performing surgery. And if the viewer stands in the right place, he or she becomes the patient.

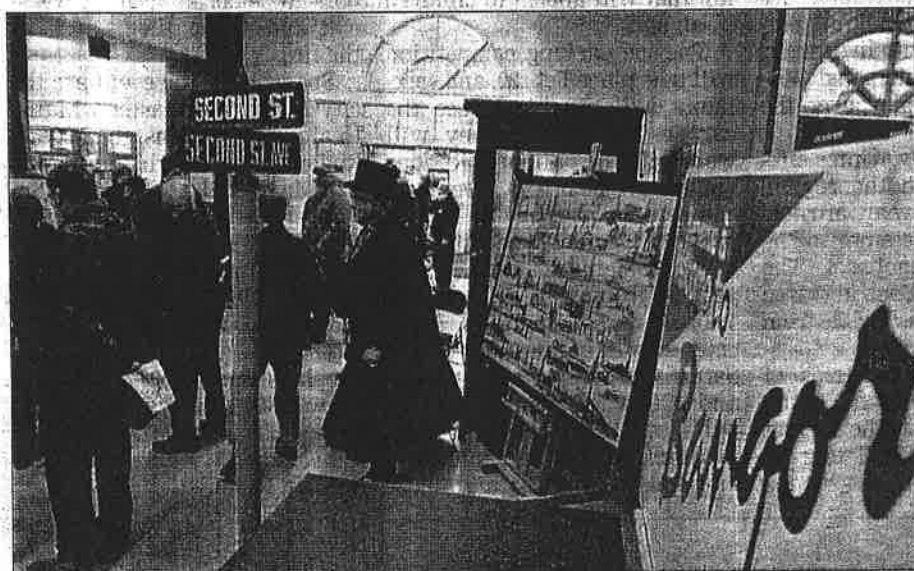
"I want you to be looking at the procedure but also realize you're the person receiving the procedure, and to potentially be in the position of the doctor," Millett said. "The anatomy theater allows you to do that." The rest of Millett's work in the Lord Hall show is on a smaller scale, but no less powerful and confrontational, with more of her dark sense of humor.

"Sexuality in our culture is so taboo and for me, confronting this in my own work makes me more comfortable with the subject and understand historically where we're coming from," Millett said. "I'm trying to do it in a way that's sometimes funny and sometimes beautiful, and that maybe people will start thinking about it."

"Teatro Anatomico: The Spectacle of the Anatomy Theater" will be open until March 20. The Lord Hall Gallery, which is located on the first floor of Lord Hall on the UMaine campus, is open 9 a.m.-4:30 p.m. Monday-Friday. The exhibition is free and open to the public.

Community News Source

A BRUSH WITH HISTORY



WEEKLY PHOTO BY BRIDGET BROWN

People mingle and look at works displayed Jan. 14 at Bangor City Hall as part of the "Bangor, Brush with History" exhibit, which featured work from 75 Maine artists at five venues in honor of the city's 175th birthday. The exhibit comprised multiple events and venues, allowing visits at night. Richard Newcomb (center) of Hampden portrays Bangor resident Hannibal Hamlin, who served as Abraham Lincoln's first vice president.

'Spectacle of Anatomy' looks at the female form

ORONO — The Lord Hall Gallery on the University of Maine campus will present "Teatro Anatomico: Spectacle of the Anatomy Theatre," an exhibition of sculpture created by Cristin Millett.

The exhibition opens Feb. 5 and runs through March 20.

Millett's sculptural forms stem from her fascination with the human body and the history of medicine. Through her objects and architectural installations, she explores the ways in which the female body is perceived, stereotyped and stigmatized. Her work "examines the body's construction by presenting historically and socially determined assumptions and speaks to contempo-

rary issues of privacy and voyeurism."

The exhibition includes a diverse collection of her work but features "Teatro Anatomico," an outcome of her research on anatomy theaters in Italy, England and the United States. "Teatro Anatomico" represents an intersection of scientific ideas and contemporary aesthetic form, encouraging viewers to look more closely at societal attitudes about the female body.

Millett will speak about her work included in the exhibition, and her conceptual investigations of medical history and the body, at 7:30 p.m. Thursday, Feb. 4, at Lord Hall Gallery. The gallery talk is free and open to the public.

See Body, Page 2

A play with 'Spunk' set for Bangor

Penobscot Theatre produce based on three Hurston stories

BANGOR — Penobscot Theatre is gear for its first production of 2010 — "Spunk" play by George C. Wolfe with music by Chris Man, based on three stories written by Zora Hurston.

Rehearsals began Jan. 26, with performances scheduled for the Bangor Opera House, 118 St., from Feb. 17 through March 7.

Featuring an African-American cast, "Spunk" is a theatrical event that celebrates the human spirit's ability to overcome and endure.

Using the blues, choral narrative and dance, the piece dramatizes three of Hurston's most famous short stories: "Sweat," "Story in Harlem Slang" and "The Gilded Six Bits."

Perhaps best known for her novel "Their Eyes Were Watching God," Hurston is considered one of the pre-eminent writers of 20th century African-American literature.

She was closely associated with the Harlem Renaissance and has influenced such writers as Ralph Ellison, Toni Morrison and Alice Walker.

Hurston's four novels and two books of essays, resulted from extensive anthropological research and have proved to be invaluable sources of African-American oral cultures.

See 'Spunk', Page 2



Portland-based guitarist Samuel is in the cast of

New dates set for pond hockey tourney

unpaid volunteers are to ensure that all winter Maine sky, the Jordan Planetarium will explore these cosmic furnaces to see how stars are born and what happens to them when they die. Some go super nova. Some stars become the dreaded black hole. And some black holes become gargantuan like the one in the center of our Milky Way galaxy. On Fridays, the planetarium investigates the nature of "Black Holes." Traveling through space via the planetarium's Omnidome system, this program will identify various types of these gravity wells.

This exploration even takes a dizzying descent into one of these destructive cosmic objects. Be sure to check out the NASA mural of the Milky Way center on display at the planetarium, where a mammoth black hole resides.

Younger stargazers, ages 5 to 9, can enjoy the coming of age of a talkative, curious little star in "The Little Star that Could," on Sundays. Visitors join this star on his journey to find himself some planets and get a name. He meets an assortment of animated stars along the way who help guide him on his quest. Will he finally get some planets of his own, or will he forever be average?

Tickets are \$3 each. For reservations or information, call 581-1341 or visit www.Galaxy-Maine.com/.

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Continued from Page 1

Penobscot Theatre's production features direction by Donya Washington and a company of six actors, including Portland-based blues guitarist Samuel James.

In planning stages for more than a year, the project marks one of the biggest undertakings in the theater's history. Penobscot Theatre has received substantial funding for the project, including a direct grant from the National Endowment for the Arts.

Specific funding includes:

- A \$20,000 grant from the American Masterpieces pro-

mission.

- A \$15,000 grant from the National Endowment for the Arts as part of its Access to Artistic Excellence program.
- A \$15,000 grant from the city of Bangor's Cultural Commission.
- A \$2,500 sponsorship from FirstMRL of Bangor.
- A \$1,500 sponsorship from Merrill Bank.
- \$500 from the Maine Humanities Council for humanities programming.

Tickets for all performances of Penobscot Theatre's production are available through www.penobscottheatre.org or by phone at 942-3333, or in person at the Bangor Opera House. Tickets range from \$15 to \$40 for all performances.

Body

Continued from Page 1

The opening reception for the exhibition will be held 5:30-7 p.m. Friday, Feb. 5, in the Lord Hall Gallery. The artist will speak briefly about her work. The reception is free and open to the public.

Millet's work has been shown at galleries across the country, including the Urban Institute for Contemporary Art in Grand Rapids, Mich., Arlington Arts Center in Arlington,

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Andrew A. Bickford, 20, Bar Mills, sale, use of drug paraphernalia, \$350.

Tristan E. Birkenmeier, 23, Bar Harbor, possessing marijuana, \$350.

Jesse D. Bitz, 20, Fairfield, minor possessing liquor, \$200.

Michael W. Blackwell, 28, Bangor, theft by unauthorized taking or transfer, jail 10 days.

Rebecca L. Bogan, 19, Bangor, theft by unauthorized taking or transfer, \$250.

Samantha J. Bosse, 24, Milford, theft by unauthorized taking or transfer, \$250, restitution \$492.

Brandin P. Bouchard, 22, Hermon, theft by unauthorized taking or transfer, \$300.

Richard J. Bouchard, 64, Orono, assault, \$500.

Jeffrey L. Boucher, 19, Old Town, minor possessing liquor, \$200.

David M. Boudreau, 43, Holden, criminal mischief, \$100.

Donald L. Braley, 34, Glenburn, displaying fictitious vehicle certificate, \$150.

Samantha Brink, 20, Orono, minor possessing liquor, \$200.

Nicholas M. Brinzow, 21, Gardiner, minor possessing liquor, \$200.

Louis Brown, 27, Glenburn, theft by unauthorized taking or transfer, \$250.

Michael B. Brown, 38, Deer Isle, operating vehicle while license suspended, \$500.

Bradley W. Buck, 21, Stillwater, minor transporting liquor,

operating vehicle 1 suspended or revoked Ashleigh D. Crockett, 20, Bangor, allowing minor to consume liquor, \$50.

Michael W. Curti, 20, Bangor, operating vehicle, license, \$150.

Nicole L. Cyr, 20, Bangor, minor possessing liquor, \$200.

Amy K. Danforth, 20, Bangor, sport, disorderly conduct, both counts \$200.

Douglas J. Degli, 20, Bangor, assault, \$150.

Samantha J. DeSantis, 20, Bangor, both counts \$200.

South Berwick, minor possessing liquor, \$200.

Eugene Dow, 21, Bangor, operating vehicle under the influence, \$600, ja license suspended 90 days.

Kyle J. Dubay, 19, Bangor, possessing marijuana, minor possessing liquor, \$200.

Kristen J. Engstrom, minor transporting liquor, license suspended 90 days.

Ryan P. Esmail, 20, Bangor, operating vehicle while license, \$150.

Jesse D. Farrell, 20, Portland, minor transporting liquor, \$100, license suspended 30 days.

Robert Fernandez, 20, Bangor, operating vehicle while license, \$150.

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Cultural Affairs Committee
and
Distinguished Lecture Series
c/o Wanda Madden-Carr
201 Alumni Hall
University of Maine

October 12, 2009

To: Laurie Hicks

From: Dorothy Croall & Dan Sandweiss, Co-Chairs

On behalf of the Cultural Affairs Committee and Distinguished Lecture Series, it gives us great pleasure to inform you that your proposal, Teatro Anatomico spectacle of the Anatomy Theatre, has been awarded \$1268.00.

Please contact Wanda Madden-Carr at 1-1516 to discuss the procedures in place for the submission of financial expenses related to this award at your earliest convenience.

The following acknowledgement is required on ALL promotional material: *This event was supported in part by a grant from the Cultural Affairs/Distinguished Lecture Series.*

Attached is a form for your use to summarize the benefits derived from this grant. This form should be submitted within 30 days after the conclusion of the event. Timely submission of your summary will be considered as part of any future funding requests.

The Cultural Affairs Committee members congratulate you and wish you much success on this project.

cc: Cynthia Knowles

Cultural Affairs/Distinguished Lecture Series Fund Budget Report

Applicant/Organization: Lord Hall Gallery of Art / Department of Art
 Responsible Officer: Laurie E. Hicks
 Event Title: *Teatro Anatomico: Spectacle of the Anatomy Theatre*
 Event Date: February 5 – March 19, 2010

Total Program Budget:	\$2525.82
Amount paid by Applicant Organization:	\$1257.82
Amount paid from CA/DLS Committee:	\$1268
Revenues, if any, expected (fees, ticket sales):	\$0.00

Budget Breakdown of Expenses and funds:	CADLS	DEPT. OF ART
Honoraria/Services	\$300.00	
Travel (Driving 2xRT from State College, PA to Orono, ME transporting work for the exhibition – 550 miles each way @.44/mile = 1100 miles each trip x 2 = 2200 miles = \$968)	\$968.00	
Hotel while in Orono 7 nights@\$70/night (based on University Suites UM rate)		\$490 (in kind)
Meals (\$40/day x 8 days)		\$320 (in kind)
Printing Exhibition Cards		\$119.25
Supplies and Materials Exhibition supplies	\$0.00	\$37.82
Signage		\$55.00
Other (must specify below) Reception with Gallery Talk		\$220.75 \$15.00 (in kind)
Total Expenses from CA/DLS funds:	\$1268	
Total Expenses from other funds:		\$1257.82

For many years the Department of Art has organized and co-sponsored a highly successful guest lecture and exhibition series that brings prominent artists, art historians and art educators to the University of Maine campus. The knowledge, abilities and work of these individuals have significantly broadened the academic and cultural experience of the University and its surrounding communities. Over the years, the series has continued to gain support and recognition for the quality and diversity of artists and scholars it presents. With the generous support of the Cultural Affairs/Distinguished Lecture Series Committee and the Department of Art, we were able to continue this tradition this past spring.

Exhibition and Gallery Talk:

This past spring (February 5-March 19), the Department of Art hosted *Teatro Anatomico: Spectacle of the Anatomy Theatre*, an installation and exhibition by sculptor Cristin Millett, Associate Professor of Art in the School of Visual Art at the Pennsylvania State University. This exhibition was open to the public at no charge. While here Millett gave a public lecture during which she will talk about her installation *Teatro Anatomico* as well as related and newer work. In addition, she gave a gallery talk held during the opening reception for the exhibition. During that time, she met with and answered questions posed by community members and students. She also met with an enthusiastic group of art students to discuss her process of conceptualizing and implementing her work as well as her reflections on being an artist. All events were well attended with more than 200 students, faculty, community members and local art teachers having the opportunity to hear and talk with Millett about her work. In addition, the exhibition was particularly well attended with numerous UM classes meeting in the gallery to discuss Millett's work. Though it is impossible to know the actual number of visitors to the gallery during the duration of the exhibition, it is safe to estimate that more than 500 people (including a group of students from a local high school) experienced the startling beauty and unnerving sensibility of Millett's forms while they were on exhibit in the Gallery.

Publicity

For the exhibition and gallery talk, publicity was distributed through our extensive email list, the University of Maine website and events calendars, and through various news media opportunities. Both *The Weekly* and the *Bangor Daily News* ran stories on Millett and her work (See attached). In addition 200 announcement cards were distributed across Maine and the country. In addition,

Budget

Please see attached document.